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Welcome, one and all to the 12th Comicon in London – the Comicon which takes the event from a once-a-year event in a daring experiment to see how you – the fan – receive the Convention as a two, or maybe next year even three per year event.

This year's event is an "anything goes" show, as the organisers (who have never managed anything bigger than a pub crawl of Chadwell Heath) find their feet and try to gauge from you exactly what you want from a Convention which is your Convention.

IAN STARLING, IAN KNOX and NEVILLE FERRIS will be roaming around most of the time, trying to get everything to run smoothly and they welcome your suggestions, criticisms and comments on the way the Convention goes.

COMICON 1979

THE WHO DID WHAT PAGE

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Nev (Blue) Ferris
Ian Knox

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Jackie
(and a big thankyou to
FORBIDDEN PLANET
FRANK DOBSON at
WEIRD FANTASY
BOB SMART

THINGS YOU SHOULD KNOW OR KNOW ABOUT

A complete program is printed later on in the booklet giving you details of events planned for the weekend. Also included is a detailed floor plan to help you find your way around the tables, information about films, competitions, artwork, etc.. We would like to thank everyone mentioned opposite for all their hard work (this does not include the first 3 as they could never be disguised as hard workers). Our aim has been to make this convention as good as in previous years, we hope you enjoy it and finally, THANKYOU-for coming.

Ian Nev Ian.

SECURITY: Unfortunately at these types of functions the unwelcome few always appear. **WARNING.** The security team this year are professionals, they know their job and do it well, if you have sticky fingers and employ them whilst on the hotel premises you will be caught and subsequently prosecuted apart from being banned from any further conventions. For your own sakes take heed.

REGISTRATION: Now that you have been registered you will have received a badge, please wear it at all times to prevent hassle with security. It will admit you to all events planned for the weekend. **PLEASE NOTE**: IF YOU LOSE YOUR BADGE YOU WILL HAVE TO PAY AGAIN.

PROGRAMME

SATURDAY 11th AUGUST

Dealer's Start Unpack ..... 9.00 a.m.
Registration ..... 11.00 a.m.
Early Film Show ..... 11.10 a.m. – 12.00 a.m.
Dealer's Room Opens ..... 12.00 a.m.
Dealer's Room Closes ..... 3.00 p.m.
Artists Workshop (lobby) ..... 3.00 p.m.
Strikeforce (ballroom) ..... 3.00 p.m.
Cover Caption Competition ..... 4.00 p.m.
Big Jim's Art Raffle ..... 4.20 p.m.
Auction ..... 4.45 p.m.
Carvery Break ..... 6.00 p.m.
Guest of Honour ..... 7.00 p.m.
Break (clear the ballroom) ..... 8.00 p.m.
All Night Film Show ..... 8.30 p.m.

SUNDAY 12th AUGUST

Dealer's Room ..... 10.00 a.m.
Lunch, Dealer's Room Closes ..... 1.00 p.m.
Films in the Ballroom ..... 1.00 p.m.
Guest Panel, Rembrandt Suite ..... 2.30 p.m.
Jim Starlin Signing Session ..... 4.00 p.m.
Big Bargain Auction ..... 5.00 p.m.
Bye Byes ..... 7.00 p.m. approx.

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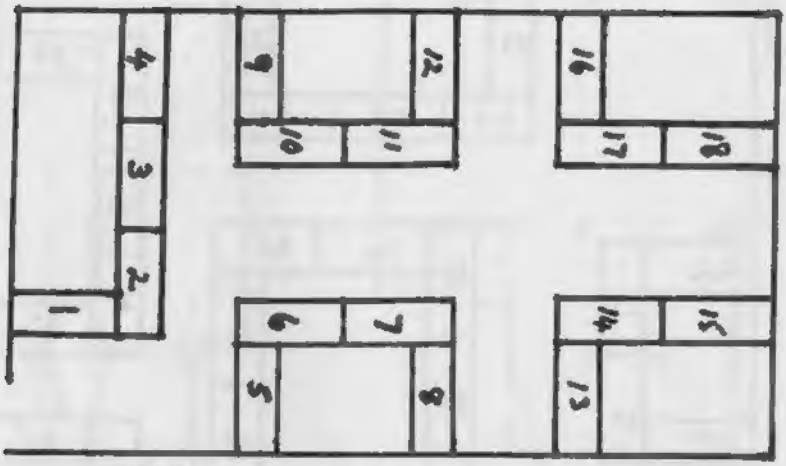
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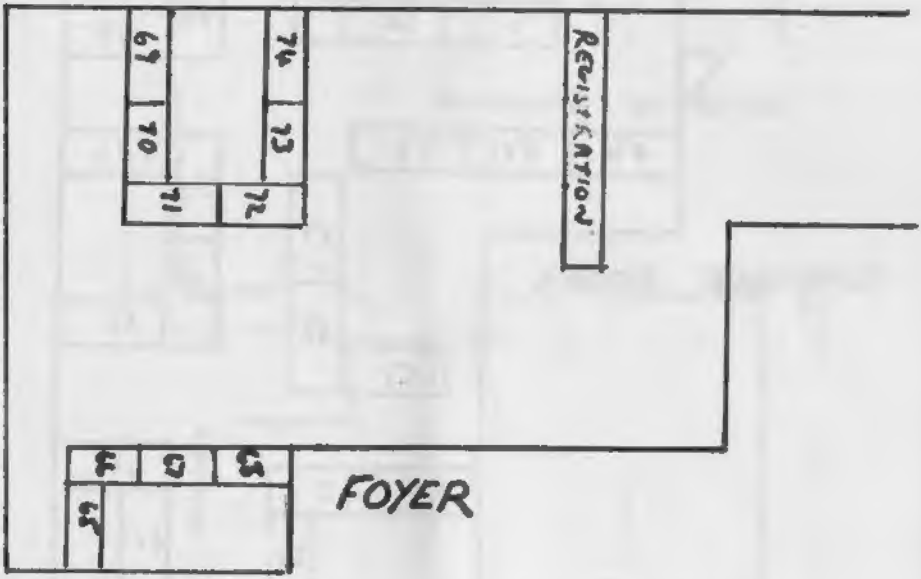
BLUE ROOM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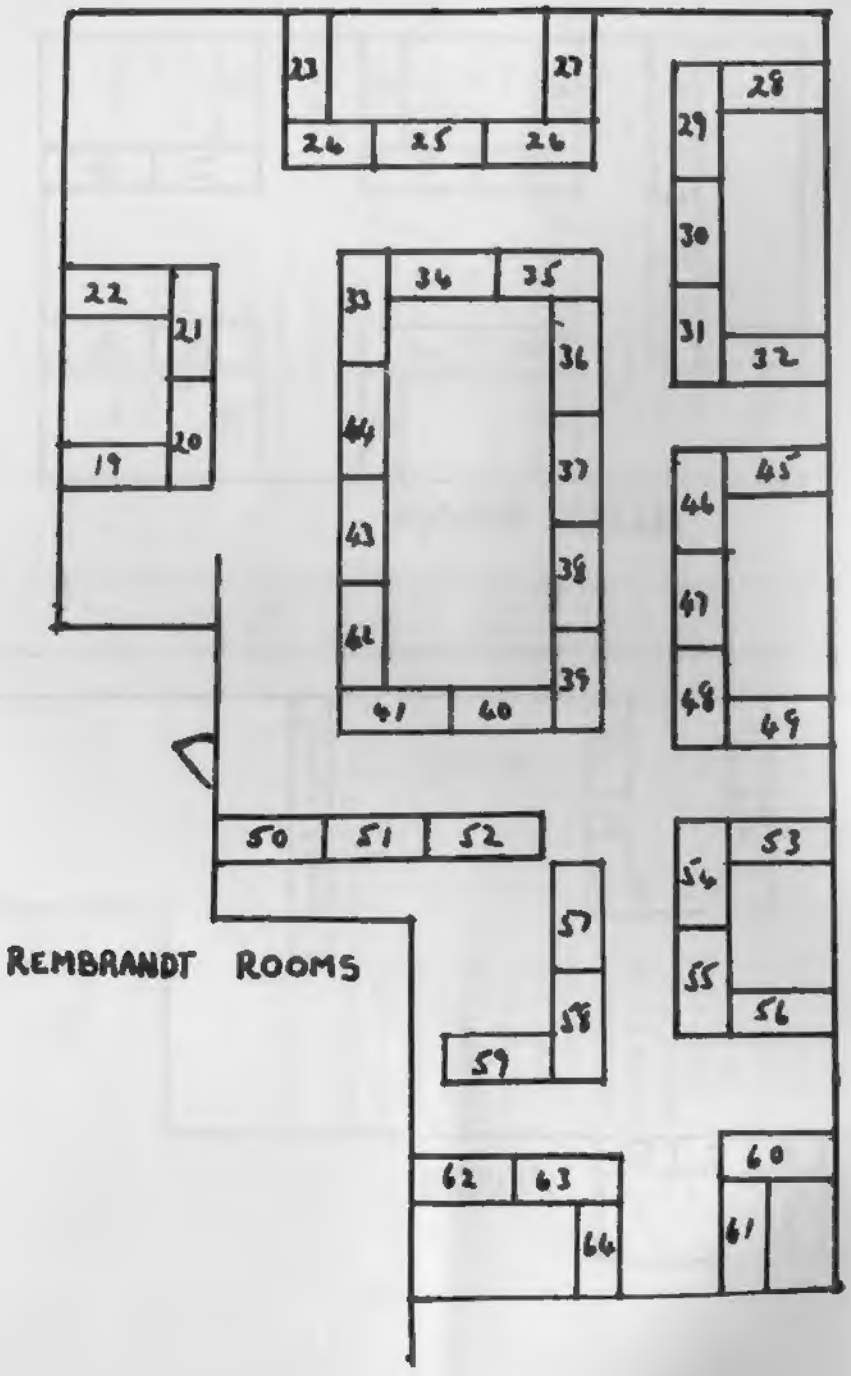

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23ft 3in
31ft 7in
11ft 6in
22ft 4in
11ft
7ft
Foyer
Entrance Hall
18ft 3in
22ft
20ft
32ft
Rembrandt 3
Rembrandt 2
Rembrandt 1
Blue Room
42ft 6in
Entrance Hall
41ft 0in
24ft 3in
Ballroom
Service Door
Stage

'79

If you want .....

MARVEL IMPORTS

e.g. Avengers # 138-152, Defenders # 55-69, Howard the Duck # 27-31, Nova # 17-19, X-Men # 102, 103, 106 & 107, Rampaging Hulk # 8.

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e.g. Fantastic Films, Cinefantastique & Questar.

Then look out for my tables.....

I also have a selection of pre 1959 DC "Mystery in Space" and, in MINT CONDITION, Spider-man # 2, 6, 7, 8, 9 & 10.....

GRAHAM HOLT

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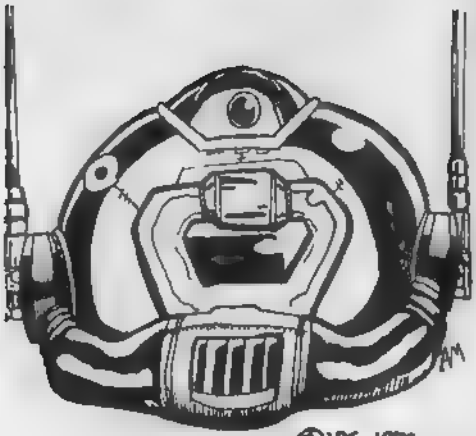

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BIG JIM STARLIN

"TALKS FRANKLY ABOUT MARVEL, D.C., HIS CREATIONS, THE GUILD, MOORCOCK & DINOSAUR CRAP"

My father was a draftsman at Chrysler and he use to bring home paper and pencils. I started drawing at about eight. I had the usual high school art courses and after I got out of the service I went to college and took a couple of life-drawing classes. I entered professional comics when I was about twenty-two.

Al Milgrom and I have know each other since high school. I never had gone to a convention until I had met Al. He told me that there were such things and introduced me to a group called Star-Studded Comics down in Texas. He said, "you send them this stuff and they print it *for free*." I thought it was great.

Some of the early *Captain Marvel* covers were signed "Gemini". That's *Jim and I* referring to Al Milgrom and me. You'd be surprised how few people figure that out. In fact, Roy wanted to know for the longest time. He was the editor at the time.

I managed to get away with "The Cosmic Code Authority" on *Strange Tales* 179.

I was living with Tom Orzechowski at the time and he cut it up, we put it together, and sent it in. No one noticed We tried it a second time but Al Milgrom got caught trying it on *Captain Marvel*. We got quite a few things through. I was able to establish inside the Warlock series that Pip eats nothing but shit. He not only ate shit, but he worshipped shit. One of his favourite things was coprolite, which was fossilized dinosaur crap. We got away with a lot of things like that. I started talking about certain bodily functions and they caught that.

The "1000 Clowns" story was rather striking. I warned them a long time before that I was going to do it and it also helped when I turned in the story rather late. I think at the time, Len was the editor. He must have felt that everyone knew it was coming and I received a promise of no interference. I think he just felt that he had to let it go through. So it was somewhat of a conspiracy.

I think the only conspiracy in Marvel was to keep it away from Stan as long as possible. I don't think he did ever actually see it. He doesn't look at the comic books, and has

little idea what goes on. I never heard anything about it and they probably wouldn't have said much anyway. They have a good business up there and they know they have a good thing - so no-one ever gets fired up at Marvel, as long as they have drawing skill The only people that get laid off at Marvel are those who are too old to do it any longer. I could go in and shit on Stan's desk and still get work up there.

The whole thing of comics is that they use the cheapest common denominator in printing, distribution and everything. They limit your colour range something tremendously You've got maybe eighty combinations of colours that you can use. Most of the time the distinction between some of the subtler tones are ruined because of the paper, and the plastic-plate printing that they use now.

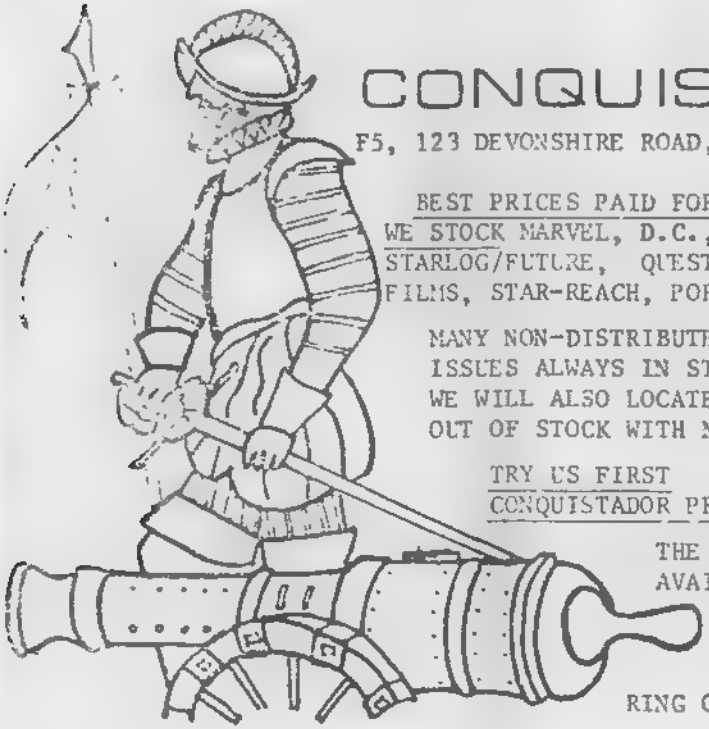
They still have four of my OMAC stories that I did up at National. I doubt they'll ever be used because they didn't go along with what I think National felt their characters should be.

I turned OMAC into a future mercenary helping the telephone company conquer the world.

I have no respect or affection for the *Legion of Super-Heroes*. I needed work and that's all National had to offer me at that time.

During the period that I started *Warlock*, Marvel was beginning to become more restrictive.

Continued ..



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Things were beginning to tighten up. There were a lot of nice things coming out. Englehart and Brunner were doing *Dr. Strange* Englehart and half a dozen other people were doing *Captain America.* Roy's *Conan* was then at its highest point artistically. Roy was the editor but he had a nice velvet touch. He would let people do things. It's gotten tighter and tighter up until now where it's not really worth the effort to do it because you get too much static.

It's gotten worse than the situation portrayed in "1000 Clowns".

I don't believe anything Marvel tells me. I've been continuously lied to about changes in the art. They have a couple of people that work there in that office that go in there with paint, or snow-pake and cover up what you've done. After you've slaved away they change it because it doesn't fit to their standards.

John Romita is not the villian. John is one of the people who has to do it because it's his job. He's not the one who directs it. The directing comes from whoever is the editor and Stan Lee. They have no respect for artists and feel no compunctions about going in with a mop and fixing up the work. I was promised about a half a dozen times, during my period there that my work would not be mutilated. Finally, the last straw was on the last Hulk painting (*Rampaging Hulk 7)* that I did. I had worked for a bloody month and I went in there and found that Marie Severin . . and I don't hold it against her . . . *fixed it up.*

For a number of reasons the original painting was done very dark. They didn't like that so they went in and put highlights all over the Hulk. What they wanted were yellow highlights but Marie got her paint messed up somehow, and there were brown/yellow highlights all over a green Hulk. They put all of those veins over the eye of the creature, which weren't there. When they shot it they wanted the highlights to come out yellow instead of brown/yellow. In doing that they bleached out the entire painting.

They did almost the same thing with my Starlord painting. *(Marvel Preview 14.)* The idiots abound up at Marvel. Rick Marshall decided that he wanted to correct one of the planets up on the top of the horizon because he thought it was too dark. There's a little planet on top of the main one and he was afraid you couldn't see it. So he lightened up the entire painting so that you could see the one little planet. That's why everything on that painting looks bleached out.

I've only had three good reproduction jobs at Marvel. The first Hulk was a beautiful job, the UFO cover *(Marvel Preview 13)* reproduced well, and the second Hulk cover with the Submariner was a pretty fair printing job.

Speaking of the Hulk cover, for a while they were using a new emblem

That was a painting I did for them and it's an interesting story to give you some idea how Marvel handles their artists. I was working with what was going to be a guild of comic book artists this past summer, and I'm afraid I generated some bad feeling there I'm not saying that this had anything to do with what happened but it came awfully close to each other to be coincidence.

. *Continued*

I did this painting and I went back to pick up the original and they decided that it was their property It was their trademark and they were not going to return it. I went through a lot of hassles, sending them bills, making threats of taking them to court, and eventually got it back If you notice the new issues no longer have the Hulk emblem on the top.

I've been influenced by just about everybody in one form or another My influences in comics were probably Kirby, Ditko and a little bit of Carmine Infantino. Among the newer people that have entered the business would be Alex Nino and John Buscema.

The first Darklon story had a Nino influence, particularly with the table legs. I took a shot at Alex at that point. I had only seen a little of his stuff but thought, "wow, that's really nice." I've had a tremendous respect for some of Nino's stuff and just had to try some of it.

Collaborating with him on the Hulk magazine, I was just taken back on it because it was so beautiful. He didn't add much to the basic layouts, but his lines are just incredible. I could see myself there, but he put a whole new dimension on it I found myself saying, "I wish I could ink like that." It's just nice every so often to go and not copy someone's work but emulate their style I did a hunchback cover at National for one of the horror books and I was trying to ink the ting like Charles Gibson. He was an early 1900's artist. If you go into any fancy soda shop in this country you'll probably see some of his drawings on the wall It's kind of funny, I took it in and everybody thought it looked like Kaluta.

I also drew influence from Moorcock.

The Soul-gem was taken pretty much from *Elric*. I didn't consciously go after Pip like a Moonglum character It was fashioned after a fashion from Plastic Man's friend. I needed some comedy relief in there because I knew the thing itself was going to be real depressing About the only thing lifted from Moorcock, on purpose, was the soul-stealing process of the gem On other things I seemed to have trouble with that sort of thing. I'd do a concept and later on find out that Moorcock had already done it

Nobody has ever offered me the opportunity to visually adapt a fantasy novel. I never had anything like that come up. I really wouldn't be interested in something along those lines because all I really want to do now is painting, and whatever comic work I do is my own little gems.

I'll do paintings In fact, I'm doing three Moorcock paintings right now (One of these is now available as a limited signed and numbered edition at this convention. See the ad. on the back page) I don't think I would want to do comic book work along those lines because comic books take a long time and they don't pay that well in any medium I have a lady and two cats to support. I want to do a job and know at least money will come in within the month after it.

The last Darklon that was published was entirely set in my apartment and that was sort

... Continued

of a self sketch of myself and Daina It was just sort of a fantasy of killing Daina off which disturbed Daina's mother tremendously.

A lot of Pip and troll was based on myself, bits and pieces of Alan Weiss, and maybe even a little of Jack Kirby if he had a cigar. He's a good sidekick, I needed someone to complement Warlock.

Gamora was going to be about the only woman that would interest Warlock There was eventually going to be a romantic number going on there, but the Destroyer, being Marvel comics, sort of took care of that I pulled that one back and a lot of other ideas I had because I couldn't take the time and work on them anymore

Speaking of Drax the Destroyer, I had to fight to get Drax in at all and they never did like him that much Originally, I had done a revamping of the Dr. Weird character, from fanzines, because I liked that costume design The story was based on a friend of mine named Art Douglas, back in Detroit, who back in his younger days was a pretty big mindless monster who was heavily into violence and destruction

When we started the whole thing with Titan, I wanted to stick one character in there like the Destroyer. He was supposed to be more like the ultimate soldier that has no place

I had some ideas to go on with that, but the Destroyer became the property of those people that were doing *Captain Marvel* I was disappointed that they never actually did

anything with them They just brought him back as a stand-in, revamping the story Englehart and Milgrom did on him The whole Destroyer family were people that I knew and promised to stick in comics at one time or another.

THE GUILD

The proposed rates that have been put out by Neal Adams were a mistake. Those things were put out to show how much a comic book artist would be making if the comic books had stayed up with the standard rate of living from 1950. At the first meeting a couple of people got carried away in presenting these figures as what we were going to ask for. As a result, the committee we started off with said that we got them and we had to stay with these figures and we took weeks in talking them into the realization that it wasn't going to happen We were going to scare people off with those figures, and that's exactly what happened.

I worked on the guild for three or four months in the beginning of the summer and was just horrified when I found what these people were putting up with once I read about the new copyright laws and what we could get if we stood up for it At a convention in New York this last summer a number of the board members on the guild and myself were talking to people at a cocktail party This was one of the few chances we got to talk to everybody. I was sitting there talking to three writers about the guild and watched all three of them turn white and make flimsy excuses about filling their drinks and all of them split away from me. I couldn't figure out why I then turned around and found that Jim Shooter had stood up behind me and he wasn't even interested in our conversation, but it scared the hell out of these three writers.

That's another reason why I've pretty well given up on the guild. We had about thirty people join it among the nearly four-hundred people in this industry. We had about thirty people that were willing to stand up for what they wanted. The majority of my fellow comic book artists are *spineless* cowards who are afraid for their job and had decided that they were relatively safe and didn't want to cause any waves. They went on and signed the contract with Marvel and signed away their lives.

The companies had beaten down unions in the past back during the '50's and '60's. Ross Andru and Mike Esposito tried starting a union in the '50's and got themselves tromped. There was a union that was started at National in the '60's and one of the artists went to the company and gave information on what was happening, and

... *Continued*

all of the ringleaders of that were laid off or had their work load dry up suddenly That sort of broke it.

This time around they figured they didn't have to do much of that. There were a couple of nasty writer meetings up at Marvel that threatened to replace *all* of the writers with four fans that Jim Shooter had brought in. They didn't have to do much this time round to get rid of it.

I really don't think it will come to anything. There's just no spirit. Most of these people in the industry are more interested in writing about great daring deeds and would never dare little deeds of semi-courage themselves.

When I started at Marvel in 1972 I was getting paid $20 a page for pencils Currently Marvel's offering me $50 a page for layouts and usually another $20 for finished pencils, and about another $30 for inks. I don't remember my rates at National.

I usually played the companies off of each other I got all the raises I ever wanted I'd quit at Marvel because there was a change over something and in getting back together with them there was usually a raise involved too There was a promise never to touch the artwork again and there was a raise. I don't think I actually ever asked for a raise at any point, they just tended to come on I'd work at National on a few things and then come back to Marvel and make some more money I got myself a pretty outrageous rate as I went along there Since I've quit Marvel I've gotten two raises that I've never used.

Captain Marvel sold real well, and *Warlock* sold below average. Considering what I was doing in there that was real nice all by itself On recent National comics my name has been heavily advertised on the cover The books up at National Al Milgrom was editing, and I think he was doing that to play to my ego more than anything.

I enjoyed working in comics. I expected a bit more when I started I enjoyed it, I enjoyed the work, but I didn't enjoy who I was working for because they didn't have any respect for the people that were working under them. These people consider comic book creators to be *outrageously* crazy children. They figure that they can get away with anything I'm not sure if you folks have been aware of all the stuff that has been coming down in the comic book industry within the last six months, with the contract issue and the entire new copyright law. The main thing I wanted to talk about is the sorry state that comic books are in, and if not illegal, the unethical things that the companies are pulling You may not be aware of the fact that, as of January 1st the new copyright law went into effect which sets up the artist as the creator and copyright holder of his work unless he is foolish enough to sign it away

Let's say I paint a cover for Dale books, then sell them paperback rights to that cover They may print it as many times as they like or you may sell them only first-printing rights in which case they can only print it once. Then we renegotiate That way I have the right to do posters with it, do a collection of my artwork, and be able to get paid for it in any form other than its original use. I work for 2 3 weeks on a painting and it becomes an investment rather than a quick stay alive living on it

Marvel, and a number of other companies including Playboy, Avon Books and Warner

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state that you will work for hire. Marvel's position is perhaps the most outrageous. Not only do they want the copyright for what you are doing, what you are going to be doing, but also the complete copyright for everything you *ever* did for them. Their contract is written in such a way that everything is owned by them.

The original artwork is no longer even yours. They say they're going to give it back to you, but if they can find a way to market the stuff, they're going to pull back the originals. They not only can pull back the stuff but they can *demand payment* for the artwork given back to you or you have to give it back. They can demand any of your notes, sketches, or anything you have used in the production of the work.

It is also written in such a way that they can change your rate arbitrarily. It took us nearly thirty years to get paid for reprints, which is only $5 a page. It breaks down to $2 for the penciler, $1 for the writer and $2 for the inker. This contract is written in such a way that they can stop doing that at any point. The contract has taken away ***everything*** **you ever had.**

It's treating you as an employee but not giving you any of the benefits of an employee. You have to pay your own and *all* your social security tax, you have *no* unemployment insurance, *no* health or medical benefits or anything. A janitor has a medical plan. A guy that picks up garbage in the street has a pension plan. Cartoonists have *nothing*. They have all the benefits of a creative grape-picker. What it basically breaks down to is that my fellow cartoonists are sitting here and taking it. They had a chance with this guild being formed, if they could only stand up for once in their life. The companies were really scared in the beginning. They thought, "oh oh, we've really blown it this time." They rewrote the contract. They gave us a contract that was really insulting to begin with and then re-wrote it, but it was still basically the same thing. It has nicer language but it was still rather insulting because it was full of holes and tricks.

They wanted to be able to use your name and likeness for anything they want. That's selling away anything you've done, or ever will do for them. I just refused to do that. I can't believe that my fellow writers and artists have so *little* backbone that they are allowing themselves to do it too. Of the nearly four hundred people in this industry we only had thirty-two people join up. Eight of them were the board members.

We had some of the older guys join up: Kurt Swan, Frank Thorne, Roy Thomas and others. People who I would have thought would have joined who I figured this meant more to than anybody else, were the very young people. People who didn't have many responsibilities like families and kids didn't join because they were all scared.

I spent nearly three months on the phone calling up people, spending 2 - 3 hours with them at a time. I told them what it was about and very few of them stood up for it. Now they've gone and sold themselves away. They have *no* future. They sign these stupid contracts, and Marvel will *never* let them rescind on it. As long as they work for Marvel, they're always going to be stuck under those conditions.

I'm sure if they had an arbitration board they never would have gotten down that far. I think if we just would have come into them as a united front and said "we want a percentage of the profit on things being sold like foreign rights, merchandising,

... *Continued*

reprinted material" it wouldn't have broken the companies and the companies would have gone in for it.

We also would have had a big publicity plan set up. If we would have gotten ourselves set up we would have had Neal Adams on *The Tonight Show, The Tomorrow Show* with Snyder, and a number of other places. Neal is a very influential speaker and probably would have just had to state the facts and public opinion would have done a lot of good for us.

When he started on Siegal and Shuster they didn't have a legal leg to stand on but the publicity was so bad and Warner Bros was getting such a black eye, that they decided to deal with these guys fairly after thirty years. Warner wasn't responsible in the '30's but they finally decided to get DC to treat these guys right.

The same thing would have happened with work for hire. There are a number of other unions and leagues that are fighting this on different fronts We'd have been working together with them but we can't even get up enough membership to qualify as a *god damn* guild.

I've explained all of these possibilities to the people I talked to and there's no response. There's just too much fear. The people I approached didn't even have the courage to say that. They said, "interesting, interesting, I'll let you know" and that was the last we ever heard from them.

I myself have given up all possibilities of ever working for the comic companies again. I see no future in busting my ass for a bunch of people who won't even stand up for their *own* good. That's basically what I would say 90% of this comic book business is all about It's also an economic thing We couldn't get anybody to work on anything because they're getting paid so little they've got to bust their ass to get their assignments out. They're too busy meeting their deadlines that even the people that did join were too busy to help us out trying to get other members. It's really a *hopeless situation.*

Comic readers are the major audience I've had for a long time but I usually direct my stories to me They're things I want to write or things I want to tell At times I've had to deal them more toward Marvel due to editorial control but most of the time I usually don't put much thought into who is reading it.

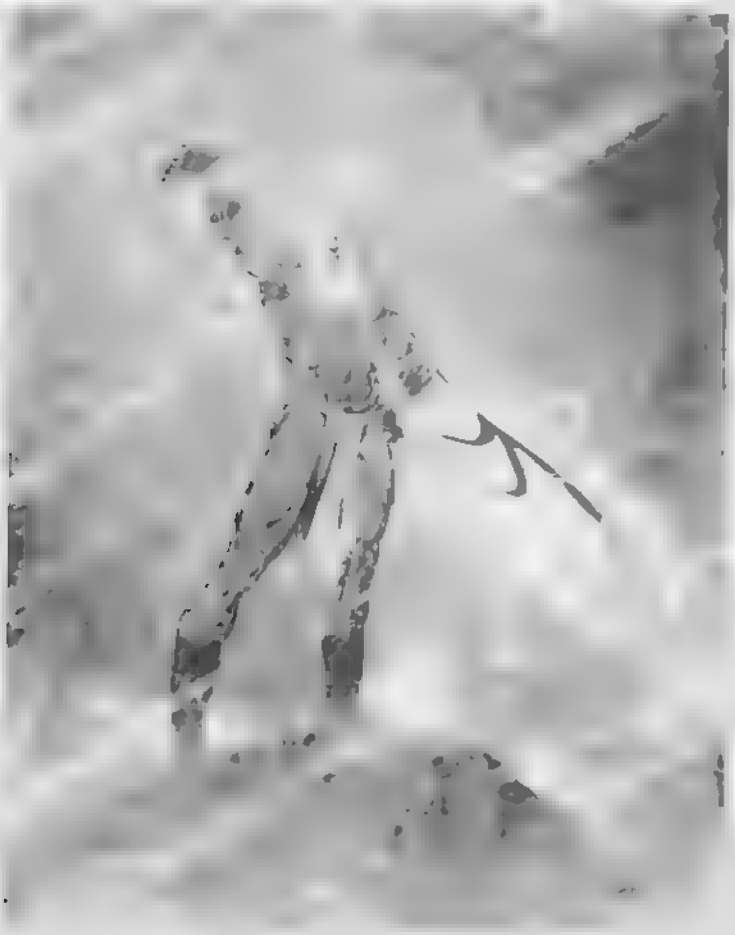
I'm really kind of shocked by comic fandom's blind admiration of the entire industry It sounds great to be a comic book artist, but it's *not* a good job I'm really surprised that many people stay in it as long as they do because there's no future in it, financially or creatively. I may be a cynic but I've done everything that one can do in the business, short of editing, which they wouldn't *dare* let me do. I'm very cynical about this job.

I've started doing paperback covers now and I think I'm eventually going to turn everything over to doing that. I'm still going to do a little bit of comics for *Star *Reach* and a few other magazines. I like doing material that I keep control of and own the copyrights too. I've worked with Mike since he's started the thing off and he gives me all the freedom I need. I suppose he's put some editorial control in some of the stuff he has, but I've never had any trouble with him.

I'm working on a cover for *Heavy Metal*. I went in there about a week ago and started talking with John Workman and found that he's a real likeable guy. Maybe we'll be able to do some work together.

Al Milgrom is putting out an underground and some of my stuff will be appearing in it. It's also going to have a Wrightson story, and material by Craig Russell, Walt Simonson, and others.

I'm in the process of getting some studio space downtown where I can paint paperback covers. I'm getting a fair deal from those people that I never got from the comic book companies, and it feels great.



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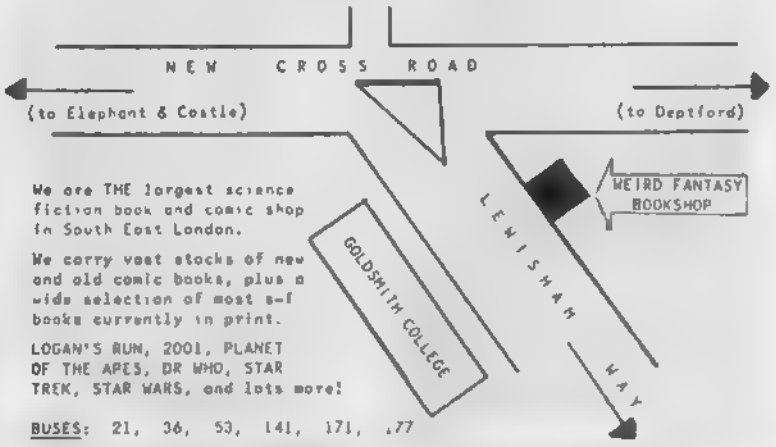

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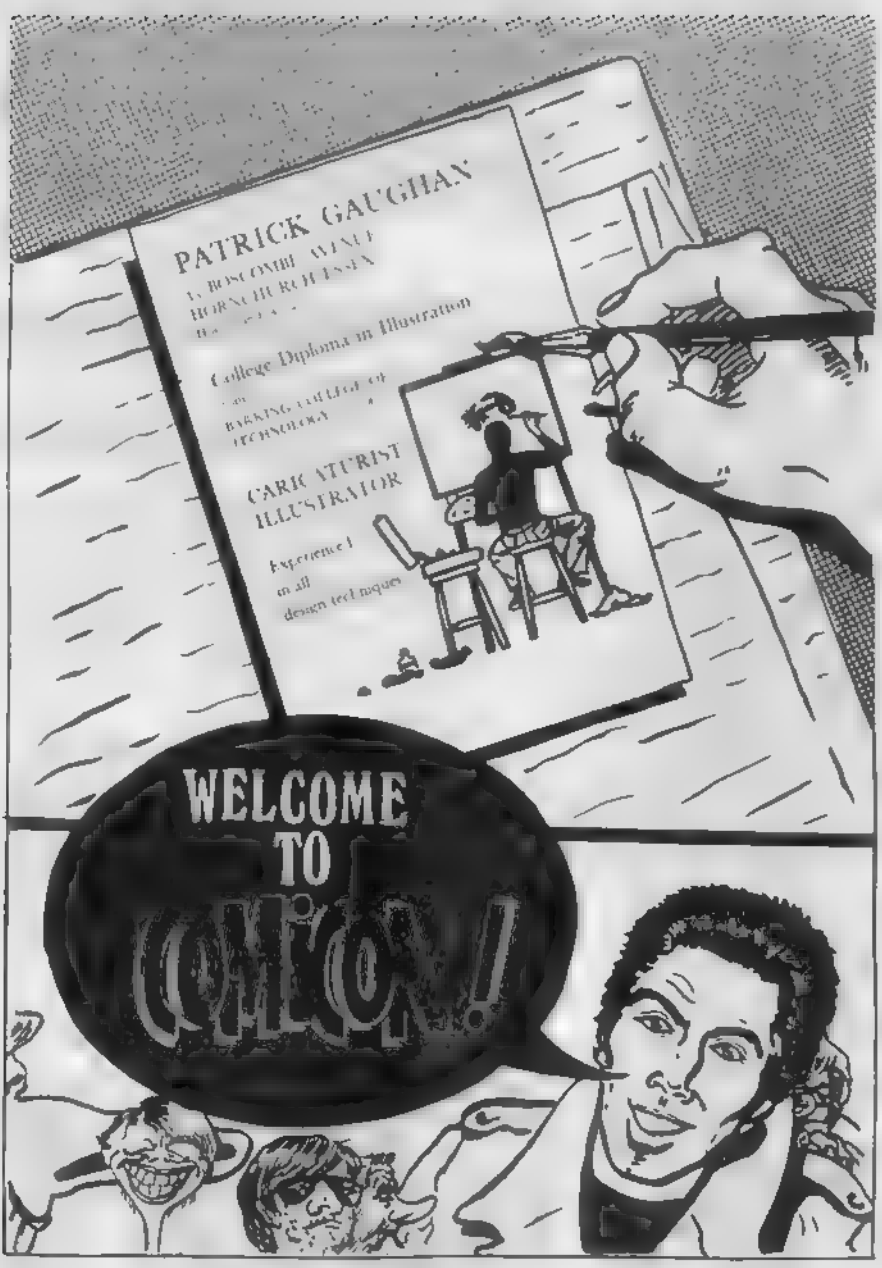
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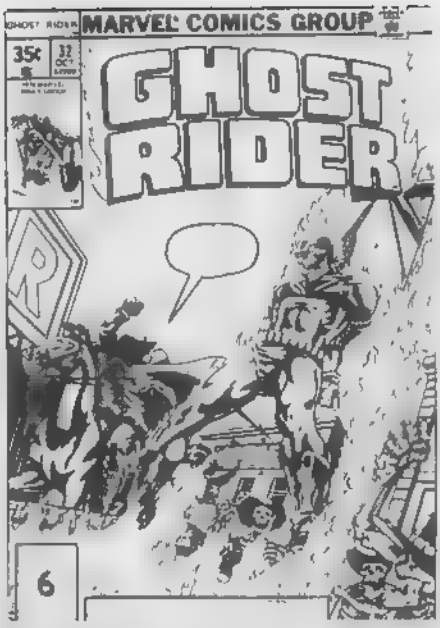
2. "Whadd'ya think this is ... United Dairies?

3. "The engagement's off, Kent! You can't even keep the place clean."

4. "Don't ever do that again."

Continued

5 "Another D.C. Double Feature!"



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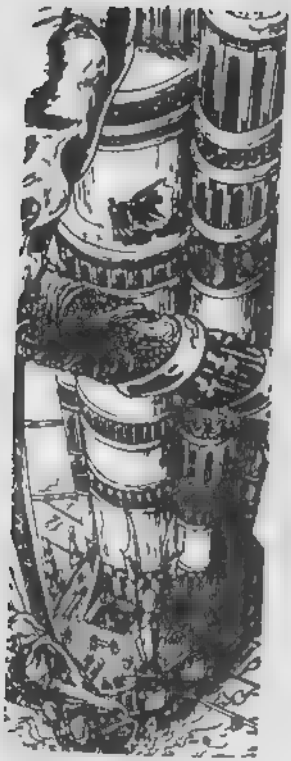

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We'd like feedback from you as regards our second convention on many things that you may have thought were missing, or superfluous, or just wrongly arranged. Perhaps you'd like to complete this form (or copy and complete it) and return to the registration desk, or post to. Valhalla, 39 Grosvenor Road, Ilford, Essex. Everyone who left their name and address at the registration desk will receive further details of the New Year Comicon when available.

1. Is the Hotel adequate? Do you have any comment regarding any aspect of the Hotel?

2. Should we still aim for Special Guests of Honour at conventions? Who would you like to see as a guest here?

3 Do you consider the booklet to be value for money? What do you like and dislike most about the booklet? Would you be prepared to pay more for colour in the booklet?

4 Do you feel that the programme of events had something for everyone? What did you like most? What didn't you like? Any suggestions for next time?

5. What type of films would you like to see? Comedy/Sci-Fi/Detective/Super-Head/Thriller/Horror?

6. Any particular films you'd enjoy to see on the next programme?

7. Is two days too much, too little, or just the right length for the convention?

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STARLIN INDEX

COLOUR OVERGROUNDS

Seaboard

Brute

3 "... Live or Let Die!" Friedrich Weiss Abel Starlin Brunner

D.C.

Batman Family

17 Jim contributed the opening page of this issue which illustrated a poem Milgrom

Detective

481 "Murder in the Night!" Starlin Russel

482 "Night of the Body Snatcher!" Starlin Russell

House of Mystery

207 "The Spell" Starlin

Kamandi

59 "The Return of Omac" Starlin Rubinstein

Richard Dragon, Kung-Fu Fighter

2 "A Dragon Fights Alone!" O'Neil Starlin Weiss Milgrom

Superboy & The Legion of Superheroes

239 "Murder Most Foul" Starlin Levitz Rubinstein

(The following were both signed using the pseudonym 'Steve Apollo')

250 "This is the Day the Universe Dies" Starlin Levitz Hunt

251 "The Man Who Destroyed the Universe!" Starlin Levitz Hunt

Sword of Sorcery

5 "The Mouse Alone!" Effinger Starlin Milgrom

Weird Mystery Tales

4 "The Hotel" Starlin

Weird Worlds

12 "Slaves of the Mahars" Starlin Weiss

Marvel

Amazing Adventures

17 "Birth of the Beast!" Englehart JS Esposito

Astonishing Tales

19 "Victorious!" Friedrich Adkins Starlin Abel

Avengers

107 "The Master Plan of the Space Phantom!" Englehart Tuska Cockrum

137 1st panel pg. 18 Colleta

Avengers Annual

7 "The Final Threat" Starlin Rubinstein

Captain America

64 "Queen of the Werewolves" Englehart Weiss Starlin

Captain Marvel (Jim plotted entire Thanos series)

25 "A Taste of Madness!" Friedrich Starlin Stone

26 "Betrayal" Friedrich Starlin Cockrum

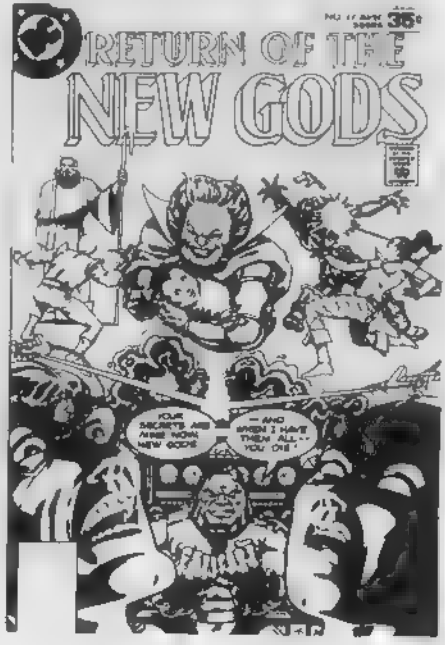
27 "Trapped on Titan!" Friedrich, Starlin Marcos

28 "When Titans Collide!" Friedrich Starlin Green

29 "Metamorphosis!" Starlin Milgrom

30 "... to be Free from Control!" Starlin Milgrom

31 "The Beginning of the End!" Starlin Green Milgrom



32 "Thanos the Insane God!" Starlin Green Friedrich
33 "The God Himself!" Englehart Starlin Janson
34 "Blown Away!" Englehart Starlin Abel
36 "Watching and Waiting .." Englehart Starlin and Co.

Daredevil

105 "Moon Dragon" Gerber Starlin Perlin

Doctor Strange

23 "Into the Quadriverse!" Wolfman Starlin Nebres
24 "A Change Cometh!" Starlin Milgrom Nebres
25 "Dr. Strange vs. Dr. Stranger Yet!" Starlin Milgrom Marcos
26 "The Return of the Ancient One!" Starlin Nebres

Fear

12 "No Choice of Colours!" Gerber Starlin Buckler

Ghost Rider

35 "Deathrace!" Starlin Leialoha Nasser Milgrom

Giant-size Defenders

1 "The Way we Were!" Isabella Starlin Milgrom Goldberg
3 "Game Godlings Play!" Gerber Starlin Wein Adkins Newton Mooney

Howard the Duck

2 "Cry Turnip!" Gerber Brunner Leialoha Starlin: Jim helped lay out this issue

Hulk

222 "Feeding Billy" Wein Starlin Alcala

Iron Man

53 "The Curse of the Black Lama!" Friedrich Tuska Colleta Starlin
55 "Beware..Beware..Beware the .. Blood Brothers!" Friedrich Starlin Esposito
56 "Rasputin's Revenge!" Gerber Starlin Esposito

Journey into Mystery

1 "You Show Me Your Dream .. I'll Show You Mine!!" Skeates Starlin Ploog
3 "The Shambler from the Stars!" Goulart Starlin Palmer

Marvel Feature

8 "Prelude to Disaster!" Friedrich Russell Starlin James
11 "Cry: Monster!" Wein Starlin Sinnott
12 "The Bit of the Blood Brothers!" Friedrich Starlin Sinnott

Marvel Premiere

8 "The Doom that Bloomed on Kathulos!" Fox Starlin Giacoica Hunt

Marvel Spotlight

31 "Infinity Formula!" Starlin Chaykin

Marvel Two-in-one- Annual

2 "Death Watch!" Starlin Rubinstein

Master of Kung-Fu

17 "Lair of the Lost!" Englehart Starlin Milgrom
24 "Massacre Along the Amazon!" Moench Milgrom Starlin Weiss Simonson Trapani

Son of Satan

1 Jim pencilled the splash page of this issue, inked by Jim Mooney

Special Marvel Edition

15 "Shangri-Chi, Master of Kung-Fu!" Englehart Starlin Milgrom
16 "Midnight Brings Dark Death!" Englehart Starlin Milgrom

Spiderman

113 "They Call the Doctor .. Octopus!" Conway Romita Jim & Tony Mortellaro
114 ".. Who the Heck is Hammerhead?" Conway Romita Jim & Tony Mortellaro
187 "The Power of Electro!" Wolfman Starlin McLeod

Strange Tales

178 "Who is Adam Warlock?" Starlin
179 "Death Ship!" Starlin
180 "The Judgement!" Starlin Weiss
181 "1000 Clowns!" Starlin Milgrom

Warlock

9 "The Infinity Effect" Starlin Leialoha
10 "How Strange my Destiny!" Starlin Leialoha

11 "How Strange my Destiny!"(part II) Starlin Leialoha
12 "A Trollish Tale!" Starlin Leialoha
13 "..Here Dwells the Star Thief!" Starlin Leialoha
14 "Homecoming!" Starlin
15 "Just a Series of Events!" Starlin

Marvel

Deadly Hands of Kung-Fu
1 "Shang-Chi . . Master of Kung-Fu" Englehart Starlin Milgrom
19 Frontispiece featuring Master of Kung-Fu characters

Dracula Lives!
2 "The Terror That Stalked Castle Dracula!" Gerber Isabella Starlin Shores

Marvel Preview
10 "Thor the Mighty" Wein Starlin deZuniga
11 Frontispiece featuring Star-Lord

Rampaging Hulk
4 "The Other Side of Night!" Warner Starlin Nino
7 "Among the Great Divide!" Gerber Starlin Wiacek also frontispiece featuring the Hulk & Man-Thing Char.

Savage Tales
5 "Secret of Skull River!" Thomas Starlin Milgrom

Lopez

Harpoon
"Stalking the High-Bush Cranberry with Euell Gibbons" Skrenes Skeates Starlin Milgrom

Warren

Creepy
106 "Swords in the World's Series" Gale Starlin Rubinstein

Eerie
76 "Beward Darklon the Mystic!" Starlin
79 "The Price!" Starlin
80 "Retribution" Starlin
84 "He Who Waits in Shadow!" Starlin
100 "Duel" Starlin

FANZINES, ETC.

Charlton Bullseye
2 Jim had a centrespread featuring Capt. Atom

Dr. Weird
1 Starlin Keltner
2 Starlin Keltner

Eagle
1 "Who is the Eagle?" Starlin Keltner

Fantastic Exploits
16 "The Origin of Doctor Weird" Starlin Keltner

Shadow of the Mind
"Jim Starlin strip"

*Star*Reach*
1 "..The Birth of Death!" Starlin
"Death Building" Starlin
"The Origin of God!" Starlin
2 "I've Got the Power!" Starlin
"The Visitor" Starlin

Star-Studded Comics
16 "A great offset strip by Marvel's Jim Starlin"
18 "A great offset strip by Marvel's Jim Starlin"

Title
1 "D'Rok" Starlin

COVER ART

D.C. (Colour) (* denotes wrap-around art)

Batman Family 18, 20*
D.C. Special Series V2 13
Detective Comics 481*
House of Secrets 150
Jonah Hex 12
Kamandi 57, 59
New Gods 17
Richard Dragon, Kung-Fu Fighter 2
Weird Western Tales 44, 45
Superboy & the Legion of Super-Heroes 238*

Marvel (Colour)

Adventures on the Planet of the Apes 6
Amazing Adventures 15, 17, 27
Avengers 120, 135 (not 3 faces)
Captain America 162 (?)
Captain Marvel 25-34
Daredevil 107

Doctor Strange 25, 26
Fear 2
Hulk 217
Iron Man 55, 56, 68 100
Jungle Action 3
Kull, the Destroyer 14
Luke Cage, Power-Man 45
Marvel Feature 8
Marvel's Greatest Comic 39
Marvel Premiere 8
Marvel Super-Heroes 47
Marvel Team-up 27
Marvel Triple Action 7 (?)
Marvel Two-in-One Annual 2
Marvel Two-in-One 6
Master of Kung-Fu 54
Ms. Marvel 12 (not the Ms. Marvel figure)
Special Marvel Edition 15, 16
Strnage Tales 178-181
Sub-Mariner 59 (?)
Super-Villain Team-up 6 (not Reed, Sue & Johnny)
Thor 213
Warlock 9-15
Werewolf by Night 35
Where Monsters Dwell 20 (?)

Marvel (magazine paintings)

Marvel Preview 13, 14
Rampaging Hulk 4, 5, 7
Savage Sword of Conan 26

Fanzines, etc.

Comic Reader 102 (Capt. Marvel, 151 (Superman), 154 (Ghost Rider)
Comics Journal 41 (back/Omac)
Eagle 1
Foom 9 (Warlock, Silver Vise Surfer, Captain Marvel)
Star*Reach 1 (back)
The covers that are signed the following are:
Starlin - total Starlin
Gemini - Starlin & Milgrom
Vise - Starlin Weiss & Carl Potts

PORTFOLIOS, PRINTS AND POSTERS

Camelot 4005 - 11" x 14" - 7 B&W prints 1 color (1978)
Frankenstein - 18" x 24" - B&W poster (1974)
Insanity - 11" x 15" - 6 B&W prints (1974)
Samson & Delilah - 15.5" x 18" - 1 color print (1976)
Middle Earth 1975 Annual Sword & Sorcery Portfolio - B&W (?) print of Fafhrd & Grey Mouser by Jim Starlin
A.C.B.A. Sketchbook 8.5" x 11" - Swamp Thing, Manthing, Beast, Thing, Hulk - 1 B&W print (1973)
Life & Times - colour print (1979)

REPRINT

Conan (colour comic) 64 (originally printed in Savage Tales 5)
Deadly Hands of Kung-Fu 2 (originally printed in Special Marvel Edition 15)
Marvel Tales 92, 93 (originally appeared in Spiderman 113, 114)
Special Collector's Edition 1 (originally appeared in Savage Fists of Kung-Fu 1)
The Might World of Marvel Pin-up Book - includes a reproduction of the cover of Captain Marvel 29 and a blow-up of page 31 of Warlock 13.

MISCELLANEOUS

Logo - Jim also did the Hulk illustration which accompanied the logo of the Rampaging Hulk 6, 7, 9.
Marvel Calendar - 11.25" x 10.75" - Warlock, Silver Surfer, Captain Marvel - 1 colour illo w/A Weiss (1976)
Mirror - 8" x 10" - Hulk - colour (1976)
Pajamas - first panel of Marvel Feature 11 (page 24) has been merchandised by the Kanecaron Company for children's Hulk pajamas (1977 J.C. Penney Christmas Catalogue, page 51)
Wizards w/Bakshi layouts, limited animation, backgrounds.
Rotascope work (uncredited)
Baycon IV Program Book 1978 Master of Terror 1 Captain Marvel 49 Planet of the Apes 6, 24 Deadly Hands of Kung-fu 15 Marvel Presents 10 Schizophrenia poster Spiderman 120 121 Marvels Greatest Comics 41 Star Studded Comics 8, 10

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